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The National Anthems of the Allies . 1917

Mus
530
25.5

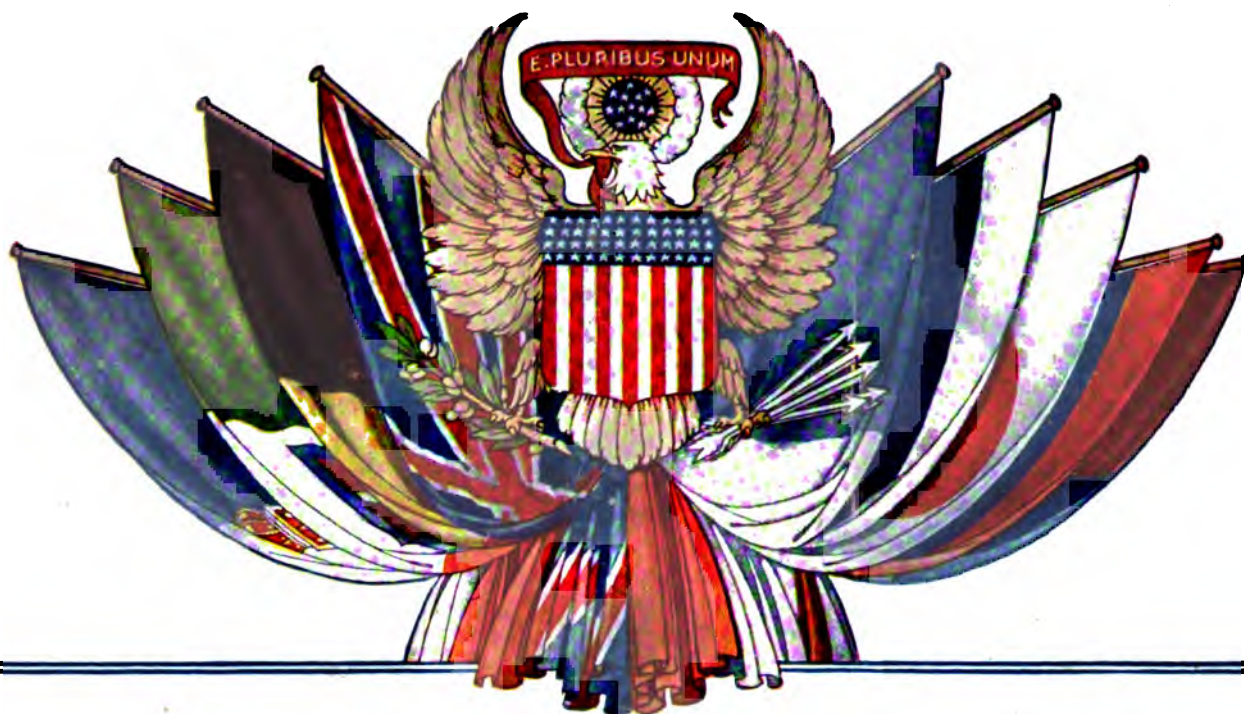
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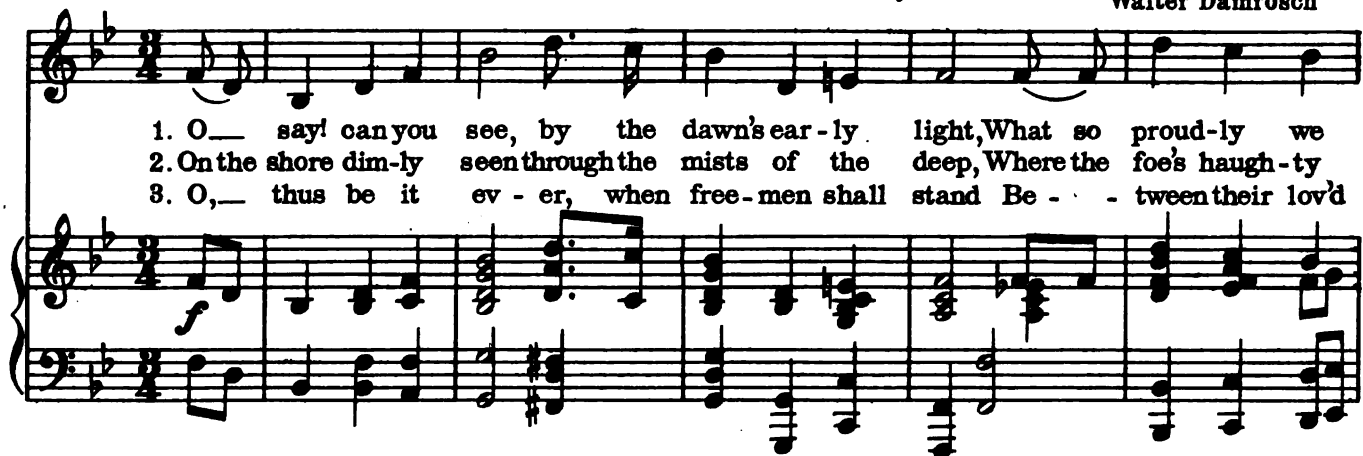
Words by
Francis Scott Key
(1779-1843)

Will Earhart (Chairman), Walter J. Damrosch, Arnold J. Gantvoort,
O. G. Sonneck, and John Philip Sousa.

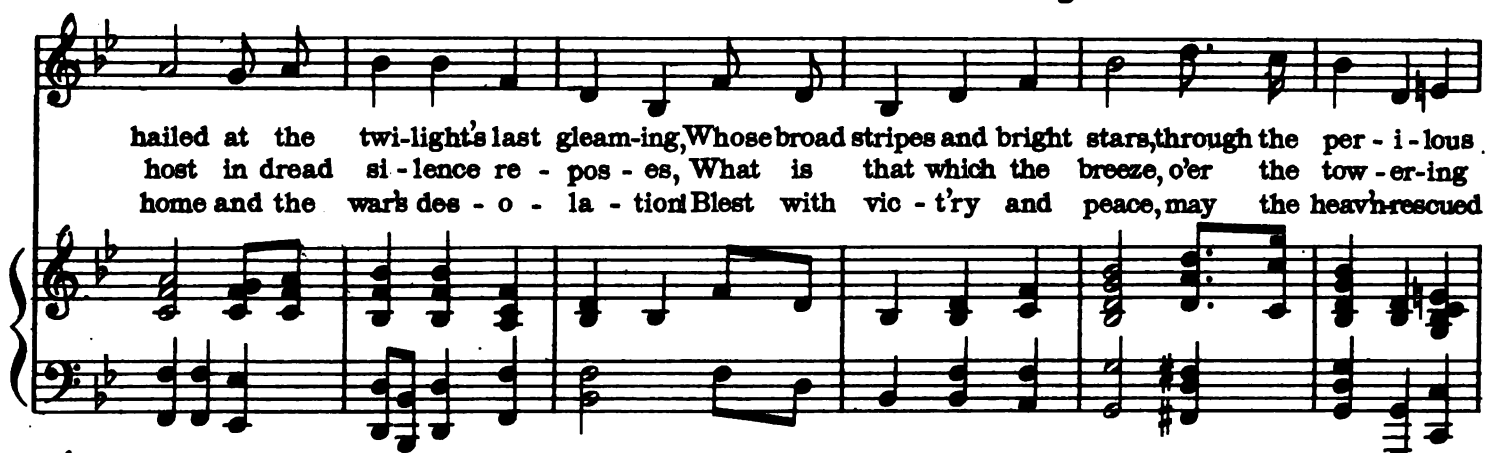
The Star-Spangled Banner

A standardized version of the melody

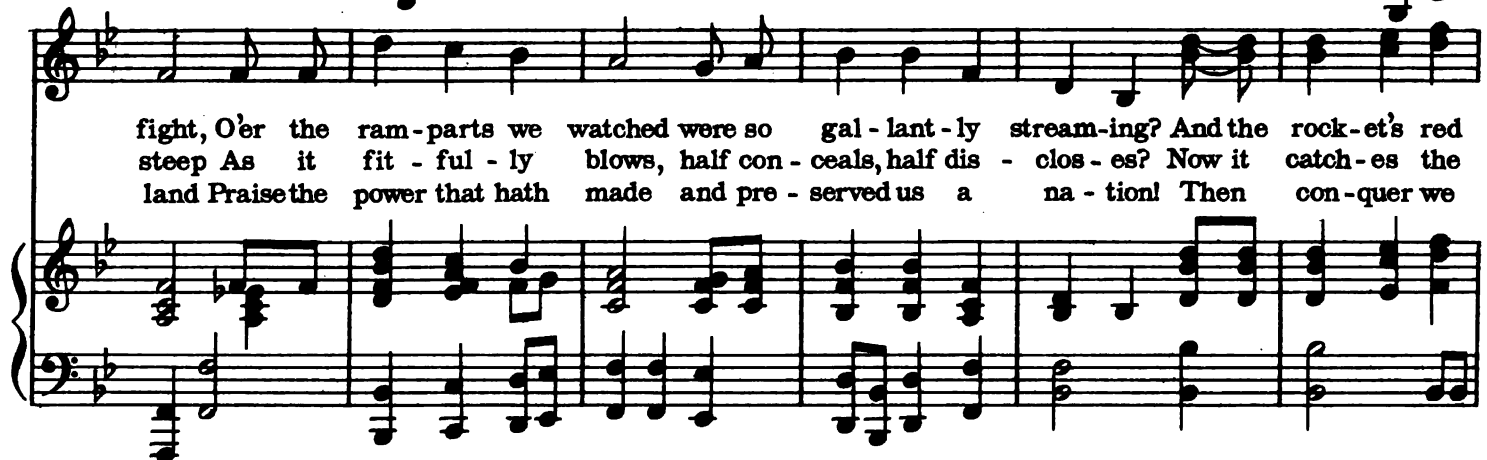
Music by
John Stafford Smith
(1750-1836)
Harmonized by
Walter Damrosch



1. O— say! can you see, by the dawn's ear-ly light, What so proud-ly we
2. On the shore dim-ly seen through the mists of the deep, Where the foe's haugh-ty
3. O,— thus be it ev - er, when free-men shall stand Be - - tween their lov'd



hailed at the twi-light's last gleam-ing, Whose broad stripes and bright stars, through the per - i - lous
host in dread si - lence re - pos - es, What is that which the breeze, o'er the tow - er-ing
home and the war's des - o - la - tion! Blest with vic - t'ry and peace, may the heav'n-rescued



fight, O'er the ram-parts we watched were so gal - lant - ly stream-ing? And the rock-et's red
steep As it fit - ful - ly blows, half con - ceals, half dis - clos - es? Now it catch-es the
land Praise the power that hath made and pre - served us a na - tion! Then con-quer we



glare, the bombs burst-ing in air, Gave— proof through the night that our flag was still
gleam of the morn-ing's first beam, In full glo - ry re - flect - ed now shines on the
must, when our cause it is just, And— this be our mot - to—"In God is our

4
SOPRANO

there. O say, does that Star - Span - gled Ban - ner yet
stream. 'Tis the Star - Span - gled Ban - ner O, long may it
Trust." And the Star - Span - gled Ban - ner in tri - umph shall

O say, does that Star - Span - gled Ban - ner yet
'Tis the Star - Span - gled Ban - ner O, long may it
And the Star - Span - gled Ban - ner in tri - umph shall

O say, does that Star - Span - gled Ban - ner yet
'Tis the Star - Span - gled Ban - ner O, long may it
And the Star - Span - gled Ban - ner in tri - umph shall

O say, does that Star - Span - gled Ban - ner yet
'Tis the Star - Span - gled Ban - ner O, long may it
And the Star - Span - gled Ban - ner in tri - umph shall

wave O'er the land of the free and the home of the brave?
wave O'er the land of the free and the home of the brave!
wave O'er the land of the free and the home of the brave.

wave O'er the land of the free and the home of the brave?
wave O'er the land of the free and the home of the brave!
wave O'er the land of the free and the home of the brave.

wave O'er the land of the free and the home of the brave?
wave O'er the land of the free and the home of the brave!
wave O'er the land of the free and the home of the brave.

wave O'er the land of the free and the home of the brave?
wave O'er the land of the free and the home of the brave!
wave O'er the land of the free and the home of the brave.

God Save the King

The British National Anthem

Words and Music by
Unknown Author
Though often attributed
to Henry Carey

Harmonized by
Chas. Vincent, Mus. Doc., Oxon.

1. God save our gra - cious King, Long live our no - ble King,
2. O Lord our God, a - rise! Scat - ter our en - e - mies,
3. Thy choic - est gifts in store On him be pleased to pour;

God save the King! Send him vic - to - ri - ous, Hap - py and
And make them fall! Con - found their pol - i - tics; Frus - trate their
Long may he reign; May he de - fend our laws, And ev - er

glo - ri - ous, Long to_ reign o - ver us: God save the King!
knave - ish tricks; On Thee our_ hopes we fix: God save us all.
give us cause To sing with_ heart and voice: God save the King!

La Marseillaise

The French National Anthem

English Words by
Florence Attenborough

Rouget de l'Isle
Harmonized by
Gustave Ferrari

1. *Allons, en-fants de la pa - tri - e, Le jour de gloire est ar - ri -*
1. A-rise, ye chil - dren of the na - tion, The day of glo - ry now is

vé! Con-tre nous de la ty - ran - ni - e L'é-ten-dard san - glant est le -
here! See the hosts of dark op - pres-sion Their blood-stained ban - ners

vé, L'é-ten-dard san - glant est le - vé! En-ten-dez-vous dans nos cam -
rear, Their blood-stain'd ban - ners rear! Do ye not heed? roar - ing the

pa-gnes Mu - gir ces fé - ro - ces sol - dats? Ils vien - nent jus - que dans nos
ty - rants go, Scat - ter-ing homes and peace; Our sons, our-comrades face the

bras É-gor - ger vos fils, vos com - pa - gnes. Aux ar - mes, ci - toy -
 foe, The wounds of war in - crease. To arms! — Ye warriors

ens! For - mez vos ba - tail - lons! Mar - chons, mar -
 all! Your bold bat - tal - ions call! March on, ye

chons! Qu'un sang im - pur A - breu - ve nos sil - lons!
 free! Death shall be ours, Or glo - rious lib - er - ty!

2. *Nous entrerons dans la carrière,
 Quand nos aînés n'y seront plus,
 Nous y trouverons leur poussière,
 Et la trace de leurs vertus! (bis)
 Bien moins jaloux de leur survivre,
 Que de partager leur cercueil,
 Nous aurons le sublime orgueil
 De les venger ou de les suivre.
 Aux armes, citoyens! etc.*

3. *Amour sacré de la Patrie,
 Conduis, soutiens nos bras vengeurs;
 Liberté, Liberté chérie,
 Combats avec tes défenseurs! (bis)
 Sous nos drapeaux que la Victoire
 Accoure à tes mâles accents;
 Que tes ennemis expirants
 Voient ton triomphe et notre gloire!
 Aux armes, citoyens! etc.*

2. Within the tomb ourselves must enter,
 When all our oldest are at rest;
 We shall find their dust reposing,
 Trace the virtues each possess; (bis)
 Then, then shall we, jealous of honour, yet
 Shrink not to share their grave,
 For pride, o'ercoming vain regret,
 Avenges still the brave!
 To arms, ye warriors all! etc.

3. That sacred love—the love of country,
 Spurs on afresh our eager arms,
 And for conquest and for freedom,
 We dare the vast alarms! (bis)
 Speedily then, crowning heroic deeds,
 Triumph shall lift each head
 And our One Flag fly proudly o'er
 The living and the dead!
 To arms, ye warriors all! etc.

La Brabançonne

The Belgian National Anthem

English Words by
Florence Attenborough

Music by F. Campenhout
Harmonized by
Gustave Ferrari

Allegro marziale

1. *A - près des* *siè - cles* *d'es - cla - va - ge* *Le*
 1. The years of *sla - ve - ry* are past, The

Bel - ge sor - tant du tom - beau, *A re - con - quis par son cou -*
Bel - gian re - joic - es once more; *Cou - rage re - stores to him at*

ra - - ge *Son* *nom,* *ses droits et son dra - peau.* *Et ta*
last *The* *rights* *he held of* *yore!* *Strong and*

main *sou - ve - raine et fiè - re,* *Peu - ple dé - sor - mais in - domp -*
firm *his* *clasp will be* *Keep - ing the an - cient flag un -*

mf legato

f
té, Gra - va sur ta vieil - le ban - niè - - re Le
 furl'd To fling its mes - sage on the watch - ful world: For

Roi, la loi, la li - ber - té! Gra - va sur ta vieil - le ban -
 King, for Right, and Li - ber - ty! To fling its mes - sage on the

ff

niè - - re Le Roi, la loi, la li - ber - té, Le
 watch - ful world: For King, for Right, and Li - ber - ty! For

Roi, la loi, la li - ber - té, Le Roi, la loi, la li - ber - té!
 King, for Right, and Li - ber - ty! For King, for Right, and Li - ber - ty!

2.
*O Belgique, ô mère chérie,
 A toi nos cœurs, à toi nos bras,
 A toi notre sang, ô Patrie,
 Nous le jurons tous, tu vivras!
 Tu vivras toujours grande et belle,
 Et ton invincible unité
 Aura pour devise immortelle:
 Le Roi, la loi, la liberté!*

2.
 For thee, dear country, cherished motherland,
 Our songs and our valour we give;
 Never from thee our hearts are banned,
 For thee alone we live!
 And thy years shall glorious be,
 Circled in Unity's embrace,
 Thy sons shall cherish thee in ev'ry place
 For King, for Right, and Liberty.

Bòshe Zaria Chrani!

* The National Anthem of Imperial Russia

English Words by
Florence Attenborough

Music by Lwoff
Harmonized by
Gustave Ferrari

Grave

* { Bò - she sar - ia chra - ni! Ssíl - nyi der - sháo - ní
 { God save our No - ble Tsar! Great be his glo - ry!

Zarst - wui na Sla - wy! na Sla - wu nam.
 Grow - ing in pow - er and ma - jes - ty;

Zarst - wui na Strach Wra-gam, Zar' pra - wo - sslaw - nyi;
 Tsar! May good for - tune be Show - ered on thee;

Bò - she - she sar - ia chra - ni!
 God save thee still, Our No - ble Tsar!

Sua bassa

"The Hymn of Free Russia" by Gretchaninoff, born of the Revolution of 1917 which has transformed Russia into a Republic, is published by G. Schirmer.

Kimigayo

The Japanese National Anthem

English Words by
Florence Attenborough

Harmonized by
Chas. Vincent, Mus. Doc., Oxon.

mf

Ki - mi - ga - go wa, Chi - go mi
May our Sov'- reign Lord re - main, Root - ed for a

mf

p

ga - chi - mo in sa - sa - re, I - shi - no, I - wa o to
thou - sand years and then - a - gain: Un - til rocks, vast and sol - emn,

p

f

na - ri - te, Ko - ke no, Mu - su - ma - de.
rise from stone - Un - til moss nev - er - more is thick - ly grown!

f

Srpska Narodna Himna

Serbian National Anthem

Words arranged by
Florence G. Attenborough

Allegro maestoso

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Allegro maestoso'. The lyrics are written below the vocal line, with the original Serbian text above the English translation.

Bo - še prar de Ti što spas - e,
God! Who in by - gones hast saved us thy peo - ple,

Od pro - pas - ti do sad nas Cuj i od sad
Great King of Jus - tice, hear us this day: While for our coun - try, for

naš - e - glas - e I od sad nam bud - i spas
Ser - bia's sal - va - tion, We with de - vo - tion un - ceas - ing - ly pray

Moć - nom ru - kom vod - i bran - i, Bu - duć - nos - ti
On - ward! on - ward Lead us ev - er, Out of shad - ow

srp - ske brod. Boš - e spas - i Boš - i bran - i
in - to light, Till our ship of State be an - chored

Srps - kog kral - ja, Srps - ki rod: Boš - e spas - i, Boš - e
Thro' the mer - cy of Thy might: Till our foes be spent and

bran - i, Srps - kog kral - ja, Srps - ki rod.
scat - ter'd In the full - ness of the Light,

Srps - kog kral - ja, Srps - ki rod.
Ser - bia's king, and Ser - bia's land, Guard for ev - er more.

The Garibaldi Hymn

The Italian National Hymn

Words by
Luigi Mercantini

English words by
Florence G. Attenborough

Harmonized by
Anthony Bernard

Marziale

Al - l'ar - mi!
Come, arm ye!

Al - l'ar - mi!
Come arm ye!

Si sco - pron le tom - be, si
From vine - yards of ol - ives, from

le - va - no i mor - ti, I mar - ti - ri no - stri son tut - ti ri -
grape - man - tled bow - ers, Where land - scapes are laugh - ing in maz - es of

sor - ti! Le spa - de nel pu - gno, gl'el - lo - rial - le chio - me, La
flow - ers: From moun - tains, all light - ed by sap - phire and am - ber, From

fiam-ma ed il no - me d'I - ta - lia sul cor! Ve - nia - mol ve -
cit - ies of mar - ble, from tem - ples and marts, A - rise, all ye

nia - mol su o gio - va - ni schie - re! Sual ven - to per tut - to, le
val - iants! your man - hood pro - claim - ing, Whilst thun - ders are meet - ing, and

no - stre ban - die - re! Su tut - ti col fer - ro, su tut - ti col
sa - bres are flam - ing, For hon - our, for glo - ry, the bu - gles are

fuo - co, Su tut - ti col fuo - co d'I - ta - lia nel cor. Va
sound - ing, To quick - en your puls - es and glad - den your hearts. Then

fuo - ra d'I - ta - lia, va fuo - ra, ch'è l'or - a, va fuor d'I - ta - lia, va fuor d'I -
 hurl our fierce foe - men far from us for ev - er, The Day is dawn - ing, the Day is

ta - lia, va fuo - ra, o stra-nier!
 dawn - ing which shall be our own!

Fine f

f

1. 2.

2. *La*
 2. *Too*

D.S. al Fine

2.
La terra dei fiori, dei suoni e dei carmi
Ritorni qual era la terra dell'armi,
Di cento catene ci avvinser la mano,
Ma ancor di Legnano sa i ferri brandir.
Bastone tedesco l'Italia non doma:
Non crescon al giogo le stirpi di Roma:
Più Italia non vuole stranier e tiranni,
Già troppi son gli anni che dura il servir.
Va fuori d'Italia, ecc.

2.
 Too long cruel tyrants have trampled us under,
 The chains they have forged us are riven asunder:
 The Scions of Italy rise in defiance,
 Her flag nobly flutters where breezes are kind:
 To landward and seaward, the Foe shall be broken,
 Where Heroes have gathered, where Martyrs have spoken,
 And Italy's Throne shall be rooted in Freedom,
 Whilst Monarch and people are all of one mind:
 Then hurl our fierce foemen, etc.

Rumania

National Hymn

English version by
Dr. Th. Baker

E. A. Hübsch

Maestoso

mf

Tra-cas-că Re-ge-le In pa-ce si o-nor, De tea-ra
Long be thy reign, O King! Loud-ly thy praise we sing; Thou to our

mf

f

in-bi-tor S'a-pa-ra-tor de tea-ra! Fi-e Domn Glo-ri-os Pes-te
land shalt bring Hon-or, peace and glo-ry! May our Lord bless thy sword, Bring aid to

f

ff

noi, Fie'n ve-ci no-ro-cos In res-boi. O Dóm-no sfin-te
all! Strive with might for the right, Ne'er mayst thou fall! Lord God, oh hear us!

ff

Ce-re-se pâ-rin-te, Sus-ti-ne oua ta ma-nă Co-ró-nă Ro-mă-nă.
Be Thou still near us! Fail Thou Ru-ma-nia nev-er, Guard her crown for ev-er!

Poesia de
H. Lopes de Mendonça
English version by
Dr. Th. Baker

A Portuguesa

Portuguese National Hymn

Música de A. Keil

Marcia

1. Her-oes do mar, no - bre
1. Sail on a - far, O ye

po - vo, Na-ção va - len - te, — im - mor - tal, Le - van - tae ho - je de
he - roes! Im - mor - tal fame waits on ye all! Once a - gain rise in your

no - vo Oes-plen-dor — de Por-tu-gal! — En-tre as brumas da me-mo-ria, Oh
man-hood For the glo - ry of Por-tu-gal! — From the mists of by-gone a - ges, O

pa - tría sen - te - sea vos — Dos — teus e - gre-gios a - vós Que ha - de gui-
men, they sum-mon ye all, — From the tomb your fore - fa - thers call To arms in the

pp cresc. poco a poco

Coro *ff*

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system concludes the chorus with a double bar line and the marking 'D.C.' (Da Capo). The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings like *ff* and *p*. There are also markings for 'col 8' and 'Tea' with asterisks.

ar - - te á vio - to - - rial! Ás ar - mas, ás ar - - mas! sobre a
war Free - dom wa - - ges! To arms, then, to arms, then! On the

ter - ra, so - bre o mar, Ás ar - - mas, ás ar - - mas! Pe - la
sea and shore we throng; To arms, then, to arms, then! For the

pa - tria lu - tar! Con - tra os can - hões mar - char, mar - char! D.C.
home - land our song! While can - non roar, we'll march a - long! D.C.

2. Desfralda a invicta bandeira
A luz viva do teu céu!
Brade a Europa á terra inteira:
Portugal não pereceu!
Beija o sólo teu juoundo
O Oceano, a rugir d'amor;
E o teu braço vencedor
Deu mundos novos ao mundo!
(Côro.)

3. Saudae o sol que desponta
Sobre um ridente porvir;
Seja o echo de uma affronta
O signal do resurgir.
Raios d'essa aurora forte
São como beijos de mãe,
Que nos guardam, nos sustêm,
Contra as injurias da sorte.
(Côro.)

2. Our banner wave free and fearless
Beneath our clear, ever-smiling skies,
Let the shout rise from the nations
That the pride of Portugal ne'er dies!
Ocean-waves in tones of thunder
Cry out on our blessed shore:
Yours the sailors who of yore
Found new worlds for an old world's wonder!
(Chorus.)

3. We hail the morn brightly dawning,
That holds a promise of day so bright!
Let the manhood of the nation
Show how well we defend the right!
Like the kiss our mothers gave us,
The rays of that rising sun
Warm the heart of every one
With love that shall guide and save us!
(Chorus.)

Himno Bayamés

The Hymn of Free Cuba

Words* and Music by
Pedro Figueredo
Arranged by J. Marin Varona

Tempo moderato di marcia

The musical score is written for voice and piano. It begins with a treble clef and a 4/4 time signature. The tempo is marked 'Tempo moderato di marcia'. The key signature has two flats (B-flat and E-flat). The score is divided into three systems. The first system shows the vocal line and piano accompaniment. The piano part features triplets and is marked 'f quasi trombe'. The vocal line starts with a 'p' dynamic. The second system contains the first line of lyrics. The third system contains the second line of lyrics. The piano part in the third system includes a 'cresc.' marking and a 'f' dynamic.

p
Al com-
To the

f quasi trombe

p

ba - te co-rred, Ba-ya - me - ses, Que la pa-tria os contem-pla or - gu-
com - bat a - way, Ba-ya - me - ses, Whom your coun - try regards with proud e -

Uo - sa; Rom - ped ya la ca - de - na o - mi - no - sa A los
mo - tion; Break the chain that restrains your de - vo - tion, Raise of

cresc.
f

* Note. These verses are the authentic ones, as published by their author in "El Cubano libre" (the first separatist periodical in Cuba) on Oct. 27, 1868.

1. 2.

gri - tos de ¡Ho-nor! ¡Li - ber - tad! Al com - tad! No que -
hon - or and free-dom the cry! To the cry! For no

f

rais con ca - de - nas vi - vir En a - fren - ta y o - pro - bio su -
long - er in bonds will ye live, Nev - er - more wear the fet - ters that

mi - dos, Del cla - rin es - ou - chad los so - ni - dos; ¡A las
gall ye; Hark, the trum - pet of Free - dom doth call yel Now to

cre-sc.

1. 2.

ar - mas, va - lien - tes, vo - lad! No que - lad!
arms, all ye brave, let us fly! For no fly!

Notes on the Histories of The National Anthems of the Allies

THE STAR-SPANGLED BANNER

The words of the Star-Spangled Banner were written by Francis Scott Key, son of John Ross Key, an officer in the Revolutionary army. He was born August 1, 1779, and died Jan. 11, 1843. The words were written Sept. 14, 1814, under the following circumstances: After burning Washington, the British advanced towards Baltimore, and were met by a similar number of Americans, most of whom were captured and taken to the large fleet then preparing to attack Fort McHenry. Among the prisoners taken at Bladensburg was a Doctor Beanes, an intimate friend of Mr. Key. Hoping to intercede for the Doctor's release, Mr. Key, with a flag of truce, started in a sailboat for the vessel of the Admiral (Cockburn). He secured the Doctor's release, but was prevented from returning to Baltimore by the bombardment of Fort McHenry, which barred the British fleet from the capture of the city. Mr. Key paced the deck for the residue of the night in painful suspense. When at length the light of day came, he saw that "our flag was still there," and in the fervor of the moment he wrote on the back of a letter, which he happened to have in his pocket, the song which became the American national anthem. The words were first printed in the "Baltimore Patriot" of September 20, 1814, at the instance of Mr. Key's brother-in-law, Judge Nicholson, to whom also the credit seems due for indicating the tune "To Anacreon in Heaven" (by John Stafford Smith, an English composer), then very popular in America under this title and also that of "Adams and Liberty," as the tune to which Mr. Key's poem was to be sung. Within a few days the song became known outside of Baltimore. Soon the original title gave way to that of "The Star-Spangled Banner," and before long many romantic legends obscured the real history of the song. Gradually but steadily it gained its position as the national anthem of the United States in the minds of the American people. It has never been proclaimed officially the national anthem of the United States by act of Congress, but a special regulation during President Roosevelt's administration made its exclusive use for official purposes obligatory on the army and navy.—SONNECK: "The Star-Spangled Banner" (1914).

NOTE.—Though no song or hymn has been officially adopted as a national hymn in the United States, there are many that express patriotic sentiment and are so popular as to make them in fact national. But most or all of these are published in forms differing in words or music or both. At its meeting in St. Paul in 1913, the National Education Association adopted a resolution requesting the Bureau of Education to authorize an "official version" of "our national songs" for use in schools. In response to this resolution, I requested Will Earhart, Arnold J. Gantvoort, Walter J. Damrosch, John Philip Sousa and O. G. T. Sonneck to serve as a committee on this subject and to select or arrange and submit to me a version of each of these songs for approval for use in the schools. This version of "The Star-Spangled Banner" has been submitted by this committee.

P. P. CLAXTON, *U. S. Commissioner of Education*

GOD SAVE THE KING

The authorship of this soul-stirring song is still a matter of dispute. The first definite and unassailable fact is that in 1745, during the Scotch Rebellion, the song was sung at the London theatres as "a loyal song or anthem," in a version substantially similar to that now in vogue. Single phrases of the air have been traced as far back as the beginning of the seventeenth century, and striking similarities have also been discovered in the works of Henry Purcell, the greatest of British composers; but it is still a mystery who gave to the world the song in its entirety. Generally Henry Carey is assumed to have written and composed the song, as we know it, about 1740, but his claims rest on insecure evidence. Lately, James Oswald, a Scottish musician of some prominence about that time, has been brought forward by various writers, without convincing data. The air was appropriated before the end of the century by Denmark and Prussia for their national anthems, and later by various other German states. In America it was used, of course, during Colonial times in the same manner as in Great Britain. In 1832 the Rev. S. F. Smith used the air for his poem "My country, 'tis of thee" under the title of "America," and it was first publicly sung at the Park Street Church, Boston, on July 4, 1832. "America" is still preferred by many to "The Star-Spangled Banner" as the national anthem of the United States.—CUMMINGS: "God save the King" (1902); *et al.*

LA MARSEILLAISE

The exhilarating strains of the French National Anthem, which just now are heard on every hand, were the inspiration of Rouget de l'Isle, a young officer who was stationed at Strassburg. Dining one night in the Spring of 1792 with the Mayor, the latter requested his guest, who at one time had been a teacher of music, to compose a song for the Volunteers who were about to leave. After a frugal repast of garrison bread and ham he returned to his lodgings in the "Grande Rue," and there, in a fit of enthusiasm, wrote in one night the words and music of one of the most stirring melodies the world has ever known! It was sung at a Civic Dinner at Marseilles and met with such instant success that copies were at once printed and distributed to the Volunteers, who sang it as they entered Paris, marching to the storming of the Tuilleries. In honor of them the delighted Parisians gave it the name it now bears, and almost immediately the rousing strains of "La Marseillaise" were heard in every corner of France.

The authorship of both words and music have been disputed, but Rouget de l'Isle's claims were fully and finally established in a pamphlet which appeared in 1865, written by his nephew.

LA BRABANÇONNE

Quite unlike the other European National Anthems is the one associated with Belgium, although this also sprang up in the very breath of battle. The words were written during the revolution of 1830, when the country obtained her freedom, and the author, Louis Dechez, surnamed Jenneval, was killed in action near Antwerp. The music was composed by François van Campenhout, who was born at Brussels in 1779 and who began his musical career in the orchestra at the theatre in that city. He developed a fine tenor voice, and for thirty years he was to be found singing in the principal towns of Holland, Belgium and France; during this time he also devoted himself to composition, and brought out several operas and many smaller works, but it is chiefly as the composer of "La Brabançonne" that Campenhout is known. He died at Brussels in 1848.

RUSSIAN NATIONAL HYMN

It was as a result of hearing the English National Anthem that Tsar Nicholas commanded General Alexis Lwoff, a member of the suite who had accompanied him on his travels, to write something to equal or even surpass "God save the King." The General, who was a good musician and recognized as a fine violinist in several of the great cities of Europe, and who had composed operas and much church music, set to work on words written by Joukovsky, and so in 1833 the stately anthem was given to the world. The Tsar was so delighted with the composition, that he gave orders that it was to be immediately adopted by the whole Army, and to be performed at all important concerts, and even included in presentations on the stage. He presented Lwoff with a magnificent gold snuff-box set with diamonds, and commanded that the words "God save the Tsar" should be introduced into the armorial bearings of the composer's family. The General became Director of the Royal Court Chapel, and filled many posts of honor. He died in 1870.

JAPANESE NATIONAL HYMN

Very little information can be obtained regarding the history of the National Anthem of the Japanese, but it appears that at the commencement of the 10th century the Emperor Daigo commanded a collection of poems to be compiled under the title of the "Kokinshu," and the words of "Kimigayo" were included; but who wrote them is not known, neither can the composer of the music be identified, although this was written at a very much later date, apparently about fifty years ago.

SERBIAN NATIONAL HYMN

The Serbian national hymn is said to have been, originally, a poem written by Nicholas I of Montenegro, in 1867, and set to music by Davorin Jenko in 1872. The present poem, however, is ascribed to the Serbian poet J. Gjorgjevič, adapted to the melody by Jenko.

ITALIAN NATIONAL HYMN

The lack of political unity for many centuries probably accounts for the fact that Italy had no national hymn. As in Spain, the people contented themselves with a Royal March, *Marcia Reale*, a rather trivial composition written about 1834 by Gabetti. The people created a hymn for themselves during the stormy period around 1858. To the ardent verses of Luigi Mercantini, the military bandmaster Alessio Olivieri (1830-1867) set a genuine Italian melody, half operatic aria, half parade-march. The first who sang this hymn were the volunteers of the Alpine Chasseurs' brigade, after whom it therefore was named "*Inno di guerra dei cacciatori delle Alpi*." Its popularity dates from the world-famed campaign of the Thousand, in the year 1860; since that time, when it was universally known as the "*Garibaldi Hymn*," it has become the popular national song, more especially when the wrath of the people toward foreign intruders finds vent.

RUMANIAN NATIONAL HYMN

Rumania came into possession of a national hymn at nearly the same time as Italy. The first move in this direction was merely for the composition of a welcome-fanfare for Prince Alexander Johannes Cusa (1820-1873); in the prize-competition set on foot to this end, in 1861, the victor was Eduard A. Hübsch (1833-1894), military bandmaster at Jassy. The words were written later, when Rumania was raised to a kingdom, by Vasil Alexandri, who adapted them to apply to Karl von Hohenzollern.

PORTUGUESE NATIONAL HYMN


This Portuguese National Hymn, the "*Portuguesa*," was adopted when the Monarchy was overthrown and the Republic established, October 5, 1910.

It was written in 1891 when Portugal was excited to the highest pitch against Great Britain, in consequence of the British ultimatum to Portugal to give up a large portion of Portuguese Central Africa, which the British afterwards named "*Rhodesia*" (after Cecil Rhodes). Following demonstrations and disorders of all kinds, the public excitement culminated in the now historical revolt which broke out in "*Porto*," the second largest city of Portugal, on January 31, 1891.

The "*Portuguesa*," which had evidently been written for that occasion, was then for the first time sung by the crowds, and its stirring music played by military bands. The revolt was finally crushed by the forces loyal to the king, and the singing or playing of the "*Portuguesa*" was strictly forbidden, under penalty of imprisonment, until nearly twenty years later, when the Republic was finally established. It then automatically became the National Anthem.



Date Due

AUG 9 1957	AUG 0 1970		
AUG 23 1957	FEB 1 1980		
SEP 0 1957			
MAR 23 1959	AUG 20 1984		
JUN 8 1959			
F 1 1962			
DEC 0 1976			
	 232		

